

## Coronavirus Update

As of mid-December, 96 non-multiplex giant-screen theaters were open worldwide, down slightly from the 100 we reported as having reopened in early October. (All counts of GS theaters in this section do not include IMAX screens in multiplexes, which are discussed in a separate section below.) This leaves 115 GS theaters in our database (55%) that are either closed or of undetermined status. Of the 115 closed theaters, 34 are in institutions that have at least partially reopened their facilities, if not their theaters.

The dramatic upsurge in new cases and deaths from the coronavirus in fall and early winter, especially in the U.S., has led at least 20 theaters that were open when we last checked in mid-October to close since then.

The U.S. has the largest number of currently open GS theaters (48), with Japan second (17) and China third (8). Sixteen other countries have between one and four reopened theaters. In 40 countries with at least one GS theater, none of those theaters was open when we surveyed them in early December.

In the U.S., 37 states and the District of Columbia have GS theaters, and some (but not all) have reopened in 22 of them. Several states and localities still are not

allowing movie theaters to reopen, and even in those that are, some institutional theaters are voluntarily remaining closed, for safety or financial reasons.

A handful of theaters that had been closed for refurbishment or upgrades have reopened or should soon, offsetting a few of those that reclosed because of the pandemic. As we reported in the last issue, the [Virginia Air and Space Science Center](#) in Hampton, VA, reopens in December after renovations to its IMAX auditorium fittings and an upgrade to a major exhibit hall. Also reopening this month is the IMAX Dome at the [McWane Science Center](#) in Birmingham, AL, which has replaced its IMAX 15/70 film projector with the IMAX laser dome system, the fifth to convert to the single-projector 4K system. (The Mugar Omni at the [Museum of Science Boston](#), which has completed its installation of the IMAX system, will be the sixth when it reopens at a date still to be determined.)

In Europe, the newly-renamed Ronson Theatre at the [Science Museum, London](#), is expected to reopen in early January with the addition of an IMAX GT laser system alongside its 20-year-old IMAX GT3D film projector, which remains operational. And [The Planetarium](#) in Copenhagen, Denmark, has replaced its 31-year-old IMAX 15/70 projector with an 8K [Evans & Sutherland](#) laser fulldome system. (However, as this issue went to press, it had reclosed until January.)

### GS production

At the beginning of 2020, at least 16 original GS films were expected to open this year; four of them did so before the closures began in March, but none was on

(see [COVID](#) on page 2)

## GSCA Virtual 2020

Our coverage of the [Giant Screen Cinema Association](#)'s Virtual 2020 conference concludes with summaries of two learning sessions.

### New Models for the New Normal

This session looked at possible new approaches to funding film production and marketing budgets in the post-COVID world. It was divided into three sections.

**1. The role of equity investments and sponsorships.** Moderator [Phil Streather](#) of [Principal Large Format](#) started by reviewing the results of the GSCA's member survey conducted by [Paul Fraser](#) of [Blaze Cineworks](#) and the staff of the GSCA. Fraser pointed out that 78% of respondents agreed that some aspect of the film leasing business model has to change. However, there was less agreement about exactly what changes should occur: "Theaters wanted to see lower license fees, producers and distributors wanted to see higher license fees."

The survey also found that, on average, theaters estimate that by 2022 they will be at 87% of their 2019 box office revenue levels. Producer/distributors came to a similar conclusion: 88% of 2019 revenue by 2022. However, Fraser cautioned that these projections "should be viewed more as a sentiment, or directional indicator, and not a bankable forecast. There are still many unknowns."

[Antonietta Monteleone](#) of [Cosmic Picture Distribution](#) said that from a distributor's point of view, theaters need to share more of the increased revenues they have been receiving from steadily rising ticket prices, and that the number of screenings films get needs to go up as well. "In the past we

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# Coronavirus Update

(from **COVID** on page 1)

screen for more an a few weeks:

*Dinosaurs of Antarctica* [Giant Screen Films](#)

*Into America's Wild* [MacGillivray Freeman](#)

*Sea Lions: Life by a Whisker* [K2 Studios](#)

*Ancient Caves* [MacGillivray Freeman](#)

Those four have all returned to GS screens that have reopened, and since the summer three more films have premiered in GS theaters:

*Angkor: Lost Empire of Cambodia* [K2 Studios](#)

*Asteroid Hunters* [Imax Corporation](#)

*Antarctica* [SK Films](#)

Several others that had been tentatively slated to open this year have now been pushed into 2021 or beyond, leaving 2020 with a total of seven new GS films, tying 2017 for the lowest new film count since 2012.

## The fate of museums

Following up on a survey it conducted over the summer (see [Summer 2020](#)) on the impact of the pandemic, in November the [American Alliance of Museums](#) reported on a second survey of 850 museums conducted in October. Almost 30% of U.S. museums remain closed and a similar percentage of museum directors surveyed said that there was a "significant risk" of closing permanently by the fall of 2021 (12%), or that they "didn't know" if their museum would survive.

More than half (53%) of museums surveyed have had to lay off or furlough staff, with about 30% of their employees out of work, on average. The most affected departments were frontline (68%), education (40%), security/maintenance (29%), and collections (26%). Museums have lost an average of \$850,000 through early October because of the pandemic, and expect to lose 35% of their budgeted 2020 income, and 28% in 2021. Museums are operating at an average of 35% of capacity, which AAM describes as "unsustainable long-term."

However, to reiterate an observation we made in our Summer report on the pandemic, the giant-screen world will probably not be quite as hard hit as these numbers would suggest. Museums with GS theaters are typically among the largest and most financially viable institutions, whereas the majority of AAM members are art or history museums that are, on average, much smaller. The kinds of facility that typically host GS theaters — science centers, zoos, and aquariums — make up less than 10% of

AAM's membership. So, grim as they are, the averages reported in the survey are not necessarily representative of GS institutions.

Nevertheless, we continue to hear about theater managers and other GS staffers being laid off, and about the possibility that some GS theaters will not reopen even when the pandemic has passed.

## Multiplex theaters

Of the world's 1,542 IMAX theaters in multiplexes, at least 1,000 (65%) are open, even though the major Hollywood studios have delayed the releases of nearly all of the major tentpole films that would have played on those screens this year.

Nearly half of those theaters are in China, where local films have largely taken the place of the Hollywood fare that normally accounts for more than a third of the Chinese box office. According to [Imax Corporation](#), its average weekly grosses from Chinese theaters are now at about 95% of late 2019 levels, despite capacity restrictions through the summer that were only recently raised from 50% to 75%.

*The Eight Hundred*, the first Chinese-language film to be shot entirely with IMAX cameras, earned about \$18 million for Imax, and has become one of the top ten films at the Chinese box office since opening in August, at \$460 million. Other Asian countries, such as Japan, South Korea, and Taiwan, have also performed strongly since reopening.

The progression of the virus in the West is several months behind its spread in China, and although vaccines are now being released, the numbers of COVID-19 cases and deaths in Europe and North America are expected to continue to climb for several months.

In North America, over 230 of more than 420 IMAX multiplex screens are open, while in Europe 150 out of nearly 200 are open, although in recent weeks there appears to be a trend toward reclosing in some European countries.

A big blow to multiplex theaters worldwide (and to some non-multiplex GS theaters) has been the delaying of most major Hollywood releases, some of which have gone straight to online streaming with no theatrical release. This has deprived exhibitors of new product to tempt audiences back to their theaters, and led [Regal Cinemas](#), the second largest exhibitor in the U.S., to temporarily close all of its 7,211 screens in 549 locations.

Another major shock was [Warner Bros.](#)' Dec. 3 announcement that it would release its entire 2021

slate of 17 films simultaneously to theaters and streaming on HBO Max. In November the studio had said that *Wonder Woman 1984* would get this treatment, but this was seen by most observers as a one-time move to test the waters. The decision to do the same with all of Warner's 2021 films was a surprise, and was immediately decried by exhibitors such as [AMC Theatres](#) and filmmakers like director **Denis Villeneuve**, whose *Dune* is among the films affected. He blasted **John Stankey**, the CEO of Warner's parent company [AT&T](#), for sacrificing the studio, the films, and the interests of filmmakers and audiences for the sake "of [AT&T's] own survival on Wall Street." He worried the plan could kill the *Dune* franchise, adding that, contrary to Stankey's claim that the streaming of new releases is a horse that has left the barn, "the horse left the barn for the slaughterhouse."

*Tenet* director **Christopher Nolan** called the move a "bait and switch" that is using "some of the biggest stars in the world... as a loss-leader...for the fledgling [HBO Max] streaming service, without any consultation. It's not how you treat filmmakers and stars and people who have given a lot for these projects. They deserved to be consulted...about what was going to happen to their work."

Imax CEO **Richard Gelfond** was also surprised and dismayed. Although he had supported the simultaneous release of *Wonder Woman 1984* as a "measured, appropriate response," he told [Business Insider](#) that doing that for all 2021 films doesn't make sense. "I don't think they're going to maximize the profit on the movie [s]. I don't think it makes sense for [exhibitors] because the movies aren't going to perform as well on day-and-date releases. It doesn't make sense for Imax because we're in the blockbuster business, and... *Wonder Woman 1984* was filmed in part with IMAX cameras. I thought it was important that that be seen by audiences in IMAX."

### The future

As we have said previously, there is no crystal ball with a simple or clear view of the future of the GS business or movies in

general.

The release of several new vaccines is a hopeful sign that things may get back to normal sooner than might have been expected just a few months ago. But on the other hand, the dramatic uptick in cases in the U.S. after Thanksgiving, and the emergence of a new strain of the virus in the U.K. suggest that the trajectory of the pandemic in the West may not mirror that of China and other countries as closely as might have been hoped. With respect to Hollywood movies and multiplexes, some observers believe that Warner's decision to break the 90-day window of theatrical exclusivity signals the permanent end of those windows, and the beginning of the end of conventional exhibition in general. The [New York Times' Kara Swisher](#) says that "the movie-theater business...has done itself no favors by offering terrible customer service, ever-higher prices and precious little in the way of innovation, even as home theater experiences have drastically improved," adding, "The theater business is a very shaky prospect in the long term."

Peter Bart was a studio executive at Paramount and MGM in the 1960s and '70s, was editor-in-chief of *Variety* from 1989-2007, and is now a columnist for *Deadline Hollywood*. In a column headed "[The Pandemic has Made Movie Theaters an Anachronism](#)," he confesses that "I don't miss movie theaters anymore. I am resigned to the fact that the plexes and the Landmark Theaters have become part of my past. Bought myself a 75-inch screen and a terrific sound system and re-designated my den as a media room. My wife has developed a talent for making popcorn."

Of course, Swisher and Bart are speaking about conventional cinema, and the giant

screen has always offered something bigger, bolder, and better than the average multiplex experience. We still have that advantage, and GS distributors will almost certainly not follow Warner Bros. lead. Our films will remain primarily theatrical experiences.

But just as the pandemic has accelerated other existing trends — how often did you do Zoom calls in 2019? — it also seems to have hastened the decline in the GS business by reducing the number of new films and permanently closing two institutional theaters so far, while at least three or four more may never reopen.

A ray of hope Peter Bart offers is that the younger generation still craves the theatrical experience, like his grandson, "who rented a musty theater in Oakland for a night, then booked *Tenet* and divided the \$150 cost between 20 fellow students. An economics and film major, he admits, 'I may be old school, but the group experience to me is irreplaceable."

Younger viewers have always been the GS business' bread and butter, and our creative producers, distributors, and theater managers have been wowing people of all ages for 50 years now. The pandemic has challenged the whole world in new ways, and every player in the GS community will have to rise to meet our new challenges with the same energy, innovation, and talent we've been applying for the last half century.



*The Planetarium in Copenhagen*

# THE BIZ

## NEWS

### Imax posts \$47M Q3 loss

On Nov. 20, [Imax Corporation](#) posted its financial results for the third quarter. For the three months ending Sept. 30, 2020, the company reported a net loss of \$47.2 million (-\$0.80 per share) on revenues of \$37.3 million, compared to a (pre-COVID) net profit in the third quarter of 2019 of \$9.0 million (\$0.15 per share) on revenues of \$86.4 million. For the nine months ending Sept. 30, the company posted a net loss of \$122.5 million (-\$2.06 per share) on revenues of \$81.0 million, compared to a net profit of \$28.7 million (\$0.47 per share) on revenues of \$271.4 million in the same period of 2019.

Imax signed deals for eight new theaters systems and two upgrades in Q3, down from 22 and eight, respectively, in 2019's Q3. It installed 18 new systems and five

upgrades, compared to 30 and nine in the same period of 2019. The total backlog of signed but uninstalled systems stands at 545 as of Sept. 30, 2020, compared to 607 on that date in 2019. The total number of IMAX theaters worldwide at the end of the quarter was 1,632 in 2020, up from 1,568 in 2019. Of those, 90 are non-multiplex this year, down from 95 last year.

In a conference call with analysts, CEO **Richard Gelfond** said that with \$305 million in cash, Imax is well-positioned to weather further losses. As theaters have started reopening in China, the monthly "cash burn" of \$10 million per month with no revenues is shrinking, helped by the decision to furlough "30% of the global workforce outside of China" – 150 people – which saves \$1 million per month.

He also predicted that Imax will not be

as hard hit by a potential contraction of the multiplex business by the pandemic: the theaters most likely to close are "mid-to low-performing" locations, whereas IMAX locations "are not marginal theaters, and our consumers are not the marginal consumers." He added, "based on our preferred locations and premium product...we could gain market share." (See additional comments by Gelfond in our article on the pandemic on page 1.)

### Imax, JinYi sign 12-screen deal

[Guangzhou JinYi Media Corporation](#) has signed a deal with [Imax Corporation](#) to upgrade seven existing IMAX screens to laser projection, and add five IMAX theaters in new locations. The deal brings the number of IMAX theaters operated by JinYi or its affiliated companies to 105. As



*The Maritime Aquarium at Norwalk, CT, will feature a 15/70 film festival before its IMAX theater is demolished early next year.*

Maritime Aquarium

# THE BIZ

## NEWS

of June 2020, JinYi and its affiliates operated 2,583 screens in 414 locations in China.

**Imax makes 5-pic deal with Toho**  
Imax Corporation and Japan's Toho Co. Ltd. have signed an agreement to release five Toho films to IMAX theaters, Imax's largest film deal with a studio outside Hollywood. The deal includes *Demon Slayer the Movie: Mugen Train*, which has grossed \$264 million in Japan since its opening on Oct. 16, despite capacity restrictions in theaters. Also included is *Stand by Me Doraemon 2*, which opened on Nov. 20, and three additional titles to be announced.

Toho is the largest production company in Japan, partnering with Imax on two previous projects. Toho's cinema subsidiary operates eight IMAX theaters in Japan.

### Sky-Skan goes out of business

Sky-Skan, a leading provider of fulldome systems and programs, has entered Chapter 7 bankruptcy and closed its doors on Dec. 2. The company filed for Chapter 11 protection in November 2018 (see *The Biz*, Nov-Dec 2018). As we reported then, the reorganization reportedly became necessary when an entity acquired some of Sky-Skan's debt and moved to use it to liquidate the company. Chapter 11 bankruptcy, which allows debtors to keep their company alive and discharge or discount the amounts owed to creditors, was the only way to block the attempt. Chapter 7 provides for liquidation of the debtor's remaining assets, and distribution of the proceeds to creditors.

After the Chapter 11 filing, some staff were laid off, and others left as hours were cut. Existing and prospective customers were reluctant to continue doing business with the company. Although some progress was reportedly made in 2019 to build up staff and business levels, the creditor who had started the process continued to object to proposed restructuring plans. When the pandemic hit in March

2020, staff had to be furloughed, and little could be done after that point to save the company.

Sky-Skan was founded in 1967 by **Steve Savage**, originally to sell optical special effects systems for planetariums. In the 1980s it developed its Spice show automation system, and in the 1990s began working on fulldome video systems. In 2008, Sky-Skan received the first IPS Technology and Innovation Award from the International Planetarium Society. The company has installed between 400 and 500 digital fulldome systems over the years.

**Sky-Skan Europe** is a separate company that was not affected by the closure, and continues to operate normally. Furthermore, **Annette Sotheran-Barnett** and **George Barnett**, former staffers at Sky-Skan, have announced the formation of a new company, SSIA Technologies, in collaboration with Sky-Skan Europe's **Glenn Smith**. The new company, which will include other former Sky-Skan employees, will "provide service, content licensing, upgrades and new technologies exclusively for Sky-Skan Definiti Planetarium Systems in the Americas, Australia and New Zealand. Sky-Skan Europe is available for services and support in all other territories."

### Conn. IMAX closes with 15/70 fest

The Maritime Aquarium at Norwalk in Norwalk, CT, is reactivating its 32-year-old IMAX GT film projector for a seven-week "grand finale" before the theater is demolished to make way for a railway bridge next year. The theater, which closed for COVID-19 in March, reopened in late November and will show 22 titles from its library through Jan. 18, 2021, when the theater will close for the last time.

As we have reported for the past several years, the theater is being demolished next year to make way for a new railroad bridge that is being built immediately adjacent to the aquarium. A new annex with a seal exhibit and a 179-seat 4D theater to replace the IMAX theater is under construction on the opposite side of the building.

### In memoriam: Greg Andorfer

**Gregory Andorfer**, former CEO of the Maryland Science Center in Baltimore, died Oct. 29 of complications from frontotemporal dementia at age 69. He headed the science center from 1996 to 2004, overseeing a 40,000-square-foot (3,700-square-meter) expansion of the facility that included an Earth Science and Dinosaur Hall. He also brought traveling exhibitions to the center, one of the most popular being on *RMS Titanic*.

After graduating from Kenyon College in Ohio, Andorfer worked in television production at Los Angeles' KCET, where he helped create *Cosmos*, the award-winning 1980 series with **Carl Sagan**. He later moved to WQED in Pittsburgh, where he was executive producer for two more documentary series, *The Infinite Voyage* and *Space Age*.

While at the Maryland Science Center, Andorfer was executive producer on the GS film *The Human Body* (2001), a co-production with the BBC and Discovery Channel. After resigning from MSC in 2004, he served as a consultant and executive producer for *Dinosaurs Alive!* (2007), produced with Giant Screen Films and **David Clark, Inc.** In 2005 he founded Stardust Blue, Inc., a media production and consultant company, and from 2006 to 2008 he was director of the Exploratorium Museum at Frostburg State University in Maryland.

The *Baltimore Sun* quoted **Jim O'Leary**, MSC's retired chief scientist, as saying, "The thing that sticks out in my mind about Greg is his creativity. He had a million ideas and brought them all to the science center."

Andorfer is survived by his wife, daughter, stepdaughter, and two brothers. A celebration of his life will be held in the summer of 2021.



Greg Andorfer

## GSCA's Virtual 2020 Conference



Panelists in the first section of the "New Models for the New Normal" session.

(from *GSCA* on page 1)

were used to getting anywhere from 50% to 100% of the show schedule; and now we're lucky if we're getting 24% to 35%." Distributors can't recoup the substantial costs of producing marketing assets, educational packages, and other materials with only one or two showings a day.

**Bobbi Hohmann** of the [Fernbank Museum of Natural History](#) in Atlanta said that with all the closings due to COVID, museum theaters need to keep all the revenue they can. On the issue of screening minimums, she said, "400 to 500 screenings feels like a lot when you're looking at a contract, and if a film isn't performing well, then you're kind of stuck with it for four months, and that can feel like an eternity."

On the question of film funding, Fraser estimated that the maximum amount an equity partner should put into a GS film with a reasonable expectation of recouping and earning a return is between \$500,000 and \$1 million, adding that the high end of that range is "a reach." GS film budgets average between \$3 million and \$5 million, some of which, Streather pointed out, can come from government grants, but sponsorships are an increasingly larger share of the mix. Monteleone said

that among the benefits GS films bring to sponsors are associations with prestigious institutions and their audiences. "If people have a great experience in the film, they'll associate that with the sponsor. There's no other marketing vehicle that can do that."

**2. Making sponsorships work for everyone in the value chain.** Cosmic Picture's **Matthew Rotondo** came to the GS business from a marketing background, and made the sponsorship deal with [Mars Petcare](#) for *Superpower Dogs*. He said that consumers are increasingly aligning themselves with brands and companies that have a strong "brand purpose," i.e., support for social causes, issue advocacy, and a strong set of values. Sponsorship of GS films and the institutions that show them can help companies demonstrate their support of those goals, while reaching audiences who share them.

As an example of the benefits companies can derive from sponsoring GS films, Rotondo said that in Cincinnati, the home town of the Kroger supermarket chain (which sells a lot of dog food), Mars was able to invite Kroger execs, buyers, and their families to the [Cincinnati Museum Center](#)'s premiere of *Superpower Dogs*.

"And if you sell dog food for a living, that's a pretty remarkable way to bond with your customer. It doesn't happen every day." This kind of opportunity motivates sponsors to spend more of their money to help market the film.

**Aileen Robertson**, also with Cosmic Picture, said that the GS business should "consider sponsors as more than a funding source, [rather as] powerful partners with the potential to directly and authentically drive box office and support museum marketing campaigns." This can be done by better representing the value offered by GS films and theaters, and having discussions

about the sponsor's role in activation. She said that sponsors are interested in data to confirm the effectiveness of their programs, and that there should be more sharing of data industry-wide to help attract sponsorships.

Hohmann said that museums are struggling to promote their own brands, events, and attractions, and working with film sponsors can be a strain on museum marketing departments that may have seen budgets and staffing cuts. They need more help from distributors and sponsors on local activation.

**3. Are 20-minute versions the future?** **Mark Katz**, with [Giant Screen Films](#), pointed out that the very first GS film, *Tiger Child* (1970), was only 16 minutes long, and that it wasn't until the 1980s that the 40-minute running time became the norm. Twenty-minute versions have returned in recent years in part because school groups have less time for visits and families with younger children "felt that a half-hour in the theater was enough." Also, popular theaters in big cities wanted to run more shows, and 20-minute versions "enabled them to effectively double the number of shows and increase revenues." Now, during the pandemic, with capacity

restrictions in place, short versions allow theaters to double number of tickets they can sell per day.

Hohmann said Fernbank has been using 20-minute versions since 2019 for “after-dark adult science nights,” which feature food and a full bar, live music, hands-on demonstrations, and other activities. In that context, 40-minute films were too long. Including a 20-minute film in the ticket price was very successful, and allowed more time for food and drink sales as well. Although the theater has not reopened since the start of the pandemic, when it does, they plan to feature mostly 20-minute films.

Director **Michael Dalton-Smith** created a 20-minute version of *Volcanoes: The Fires of Creation* (2018), which he said was a “great exercise as a filmmaker.” Preparing a short version was part of the plan from the beginning, and because the film was segmented, it was relatively simple to remove a few segments without affecting the overall storyline.

### Energize Your Marketing Efforts

Moderators **Marlene Janetos** and **MacGillivray Freeman's Mary Jane Dodge** hosted a session aimed at helping theaters with their marketing plans in the post-COVID world. They warned institutions against reducing marketing budgets as a cost-cutting measure, citing research from **Colleen Dilenschneider** that showed that museums that do so lose visitors, and can't quickly make up for the loss by restoring or even increasing funding above pre-cut levels.

Dodge said that theaters should know which social media platforms their visitors prefer. According to the [Pew Research Center](#), among U.S. adults, YouTube is the top preference for 18- to 29-year olds and for people 50-64. For women it's Facebook. For men from 19-29 it's Twitter.

**Debra Smul** at [Discovery Place](#) in Charlotte, NC,

found that her audience consisted of two camps: those who knew all about the giant-screen experience, and therefore only needed to find out what films were showing, and those who weren't as familiar with the experience. For the benefit of this second group, they created a 40-second video in-house, explaining what it was like to see a film in the IMAX Dome theater. They integrated the video into their online campaign and played it on large monitors in the box office, interspersed with trailers for the films.

**Jason Gueits** of [iHeartMedia](#) (formerly Clear Channel) said that more than 60% of all marketing dollars will be spent on digital as the amount of time people spend on traditional media such as print publications, TV, and radio falls, and streaming video, social media, and other digital channels become more popular. He described the stages of the “consumer journey funnel:” awareness, interest, consideration, convert, advocate, and said that certain media are most effective for each stage. Public relations efforts and traditional media work best in the early stages, with more narrowly targeted media, such as Web sites, social media, and e-mail newsletters, for the later stages.

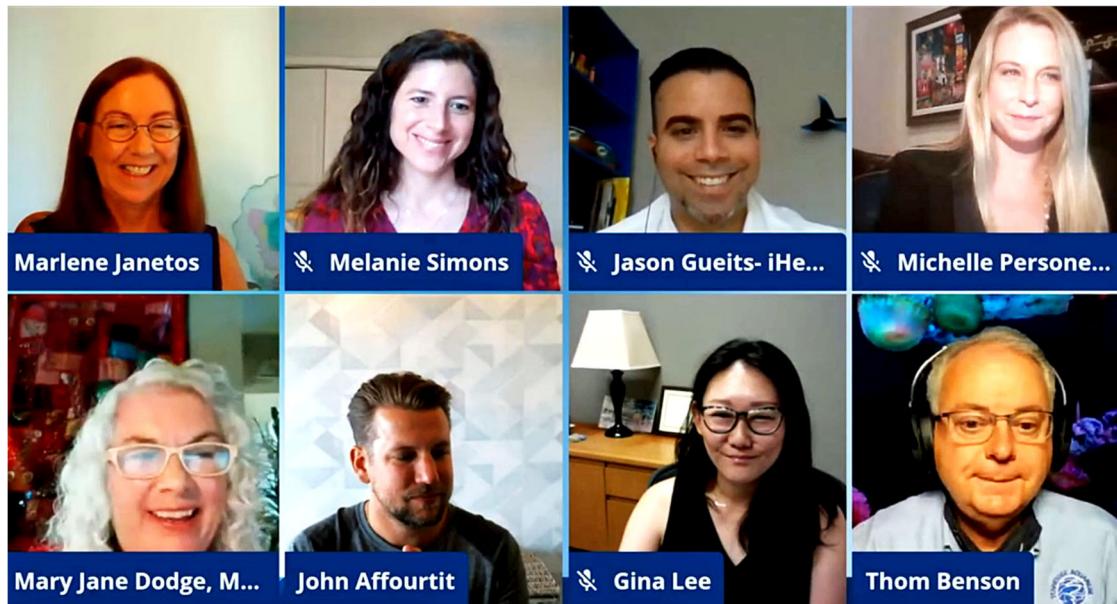
The [California Science Center](#)'s **Gina Lee** described the marketing for their launch of *Apollo 11: First Steps Edition* in July and August 2019. The campaign was en-

tirely digital, on Facebook and Instagram. With a budget of \$10,000, its primary target was adults 25 to 54, with a secondary focus on families with young kids and teens. They tested several carousels (a repeating series of images) with the same text copy to determine the most effective one. The carousels and a punchy 15-second video spot for the film were used to drive people to the center's Web site. The museum also hosted a 50<sup>th</sup> anniversary event on July 20, featuring film screenings, activities, and a live radio broadcast by a local station. Frances “Poppy” Northcutt, the first woman to work in NASA's Mission Control, attended the event.

According to **John Affourtit** of [Attentive](#), a text-message marketing startup, the effectiveness of e-mail as a marketing medium is dropping, with steadily lower opening and click-through rates. SMS (text messaging) has become the most popular use of smart phones, and is preferred by Millennial and Gen Zers. He said that text messages have a 99% open rate and a click-through rate over 30%.

When the [Ontario Science Centre](#) in Toronto launched *Superpower Dogs*, **Melanie Simons** used a mix of print and digital media to market it. The [Toronto Star](#) was media partner, augmenting the CAD\$40,000 (US\$31,137) budget with

(see *GSCA* on page 10)



Panelists in the “Energize Your Marketing Efforts” session.



\* New listing.

All films are 3D unless noted; underlined titles are 2D.

Updated information is printed in **bold**.

Unless noted, all films run about 40 minutes.

#### **Astronaut: Ocean to Orbit**

*Oceanic Research Group; distributor: MacGillivray Freeman Films; director: Jonathan Bird; producer: Art Cohen; DP: Jonathan Bird; script: Jonathan Bird, Art Cohen; score: Bruce Zimmerman; executive producers: Christine Bird, Greg Von Hausch. Cast: Astronauts Chris Cassidy, Jeanette Epps. Running time: 20 min. Release: Jan. 2021.*

– Picture is locked.

#### **Ocean Currents (wt)**

*Wild Pacific Media, Definition Films; distributor: K2 Studios; director: Nick Robinson; producers: Nick Robinson, Electra Manikakis, Peta Ayers; DPs: Nick Robinson, Jonathan Shaw ACS, Caspar Mazzotti; script: Nick Robinson, Peta Ayers; score: Hylton Mowday; executive producers: David Gross, Electra Manikakis, Nick Robinson. Cast: Silvia Earl. Release: Early 2021.*

– Film is nearly complete.

#### **The Arctic: Our Last Great Wilderness (formerly America's Arctic)**

*Terra Mater Factual Studios; distributor: Cosmic Picture Distribution; directors: Myles Connolly, Florian Schulz; producers: Wolfgang Knöpfler, Walter Köhler; DP: Florian Schulz; script: Myles Connolly, Florian Schulz; score: Alex Heffes. Release: Spring 2021.*

– Principal photography is complete, post-production is under way.

#### **Dino Dana: The Movie**

*Sinking Ship Entertainment; distributor: Sinking Ship Entertainment; director: J.J. Johnson; producers: Eric Beldowski, Blair Powers, Christin Simms, Matthew J.R. Bishop; DP: George Lajtai CSC; script: J.J. Johnson, Christin Simms; score: Michael-Paul Ella; executive producers: J.J. Johnson, Blair Powers, Christin Simms, Matthew J.R. Bishop. Cast: Michaela Laci, Saara Chaudry, Nicola Correia-Damude, Amish Patel. 2D. 30 minutes. Release: Spring 2021.*

– A shorter version is being prepared.

Dec '20	Jan '21	Jul '21
<b>Antarc</b>	<b>AOTO</b>	
<b>OceaC</b>	<b>Arctic DinoD</b>	<b>Cepha</b>
		<b>EverDC Ireland</b>
		<b>Sereng Snow</b>
		<b>Tiger</b>
		<b>WOW</b>
		<b>Refuge A</b>

#### **Everest: The Director's Cut**

*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Greg MacGillivray, David Breashears, Steve Judson; producers: Steve Judson, Alec Lormore, Greg MacGillivray; DP: David Breashears; script: Tim Cahill, Steve Judson; score: Daniel May, Steve Wood. Narrator: Liam Neeson. Cast: Araceli Segara, Jamling Tenzing Norgay, Ed Viesturs. 2D. Release: Spring 2021.*

#### **Ireland**

*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray; script: Greg MacGillivray, Manchán Magan. Release: Spring 2021.*

– Principal photography is complete, post-production is under way.

#### **Mysteries of the Serengeti (wt, formerly Serengeti)**

*K2 Studios; distributor: K2 Studios; director: Michael Dalton-Smith; producers: Michael Dalton-Smith, David Gross; script: Michael Dalton-Smith, Karen Gordon; executive producers: David Gross, Mark Kresser, Michael Dalton-Smith. Release: Spring 2021.*

– Filmed aerials in November.

#### **The Search for Snow (formerly Snow)**

*Ouragan Films; distributor: nWave Pictures Distribution; directors: Jacqueline Farmer, Cyril Barbançon; producers: Jacqueline Farmer, Cyril Barbançon, Eric Dillens; DP: Cyril Barbançon; script: Jacqueline Farmer, Cyril Barbançon, Philippe Chappuis, Andy Byatt; executive producers: Jacqueline Farmer, Cyril Barbançon, Eric Dillens. Release: Spring 2021.*

– Principal photography is complete, post-production is under way.

#### **Cephalopods: Aliens of the Deep**

*Saint Thomas Productions; distributor: nWave Pictures Distribution; director, producer: Bertrand Loyer; DPs: Kevin Peyrusse, Marta Sostres, Jerome Maison, Bertrand Loyer; score: Samuel Safa. Narrator: Jacqueline Farmer. Release: April 2021. Filmed in Australia and the Philippines.*

#### **Tigers (formerly Tiger, Tiger)**

*White Mountain Films, Kennedy/Marshall Company, Imax Corporation; distributor: Imax Corporation; director: George Butler; producers: George Butler, Keero Birla, Caroline Alexander; DPs: Reed Smoot, Tom Hurwitz; script: Caroline Alexander; score: Mark Kilian; executive producers: Julian Robertson, Frank Marshall. Cast: Dr. Alan Rabnowitz. 2D. Release: Summer 2021.*

– Post-production, editing, music and effects complete. Final mix pending.

#### **Wings Over Water**

*Dorsey Pictures, Archipelago Films; distributor: SK Films; directors, producers, script: Andrew Young.*

*Susan Todd; DP: Andrew Young; executive producer: Chris Dorsey, Charlie S. Potter. Narrator: Michael Keaton. Release: Sept. 2021*

– Photography is 95% complete.  
– October: Aerial photography at several US locations, using a custom-build light sports aircraft to fly with birds.  
– November: VFX, graphics, and CGI work started.

#### **Refuge: America's Wildest Places**

*Tandem Stills + Motion; distributor: tba; director, producer: Ian Shive. Release: Fall 2021.*

– Principal photography is complete, post-production is under way.

#### **Artemis: Beginning of a New Era (wt)**

*Afterglow Studios; distributor: tba; director: Luke Ployhar; producers: Luke Ployhar, Ashley Jahnke; script: Scott Pearson. Release: mid-2021 to early 2022.*

#### **Einstein's Incredible Universe (wt)**

*Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. Release: 2021.*

#### **Journey to the Great Mayan Reef**

*Milbrand Cinema; distributor: tba; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: 2021.*

– Principal photography is complete.

#### **Mars 1001**

*Mirage 3D; distributor: K2 Studios; director, writer: Robin Sip; DP: Christiaan Wouda; score: Mark Slater. Cast: Miles O'Brien. Release: 2021.*

**New England and the Sea of Stories (wt)**  
*Cosmic Picture; distributor: Museum of Science, Boston; director: Daniel Ferguson; producer: Taran Davies; script: Daniel Ferguson; DP: Reed Smoot. 2D. Release: 2021.*

– Filming, originally planned to start in April, has been put on hold.

#### **Shark Heroes (wt)**

*Definition Films; distributor: K2 Studios; director, writer: Amelia McCarten; producer: David Gross; DP: Jonathan Shaw ACS; executive producer: Mark Kresser. Release: 2021.*

– Fall: Filmed in Australia.

#### **Yellowstone: Life in Extremes**

*Grizzly Creek Films; distributor: tba; director: Thomas Winston. Release: tba.*

Filmed in Yellowstone in 2019 and 2020.

– Captured unprecedented aerials of the park with no humans during COVID shutdown.

#### **Secrets of the Sea**

*Howard Hall Productions, Oceanic Research Group; distributor: tba; directors: Howard Hall, Jonathan Bird; producers: Michele Hall, Christine*



rtimers **Mars**  
EIU **NewEng**  
JTTGMR **SharkHe**

**SOTS**

**Yellows**

**TrainT** **CoolC** **FireFi** **Koala**

*Bird; DPs: Howard Hall, Jonathan Bird; script: Howard Hall; score: Bruce Zimmerman, Alan Williams; executive producers: Michele Hall, Christine Bird. Release: Spring 2022.*

- Principal photography is complete.
- Release will be delayed to 2022.

**Train Time**

*Stephen Low Company; distributor: Stephen Low Company; director, script: Stephen Low; producers: Pietro Serapiglia, Stephen Low; executive producer: Paul Globus. 2D. Release: May 2022.*

- Film is complete.

**Cool Cities (wt)**

*K2 Studios; distributor: K2 Studios; director: Nick Robinson; producer: David Gross; executive producers: Robert Kresser, Mark Kresser, Mark Krenzien, David Gross. Cast: Tim Jarvis. Release: 2022.*

**Fire Fighters**

*Sean Casey Productions; distributor: tba; director, DP: Sean Casey. 2D. Release: 2022.*

- Will be filming this fire season with the added pressure of the coronavirus affecting the fire service community.

**Koala\***

*Lizzie Corke, her family, and her team pioneer innovative ways to protect and regenerate wild koala habitats.*

*Amezdroz Media; distributor: MacGillivray Freeman Films; director, producer: Stephen Amezdroz; DP: Richard Fitzpatrick; writer: Sheryl Allen. Cast: Lizzie Corke, Shayne Neal, Jack Pascoe. Release: 2022.*

- September: Filming began in southern Australia.

**DMR FILMS:**

<i>Title</i>	<i>Dist</i>	<i>Release</i>
<i>Monster Hunter</i>	Sony	12/17/20
<i>Wonder Woman 1984</i>	WB	12/25/20
<i>No Time to Die</i>	MGM	4/2/21
<i>A Quiet Place Part II</i>	PAR	4/23/21
<i>F9</i>	UP	5/28/21
<i>Venom: Let There Be...</i>	Sony	6/25/21
<i>Top Gun: Maverick</i>	PAR	7/2/20
<i>Shang-Chi</i>	WDP	7/9/21
<i>Mission: Impossible 7</i>	PAR	11/19/21
<i>Spider-Man (untitled)</i>	WDP	12/17/21
<i>Doctor Strange</i>	WDP	3/25/22
<i>Thor: Love and Thunder</i>	WDP	5/6/22
<i>Indiana Jones (untitled)</i>	WDP	7/29/22
<i>Avatar 2</i>	FOX	12/16/22



*Director and DP Michael Dalton-Smith filming for K2 Studios' *Mysteries of the Serengeti*.*

## Premiering in December

### **Antarctica**

Produced by **BBC Studios Natural History Unit**, distributed by **SK Films**. Directed by **Fredi Devas**, produced by **Jonny Keeling** and **Myles Connolly**, written by **Fredi Devas and Jonny Keeling**, scored by **Jacob Shea**. Executive producer: **Jonathan Williams**. Release: Dec. 1.

“It is a land of mystery and yet what happens here affects every single one of us. With never-before-seen footage, our story brings audiences to the farthest reaches of this wild and majestic continent. It is the coldest, driest, and windiest place on Earth with the roughest oceans, and yet weird and wonderful creatures thrive here in astounding abundance.

“*Antarctica* is the perfect fit for the giant screen. Using the latest underwater filming techniques, dive beneath sea ice, more than six feet thick, to experience the alien world of its seafloor — thousands of purple starfish scuttling to escape being

entrapped by growing ice and elaborate jellyfish dancing a deadly dance. Swim alongside playful seals, soar above mountain peaks and vast penguin colonies, and witness the largest congregation of fin and humpback whales ever filmed.

“Although so remote from us, Antarctica and its surrounding Southern Ocean play a vital role for the entire planet, regulating ocean currents, sea levels and its wildlife-filled waters can absorb huge



SK Films

amounts of carbon. New science is revealing that dramatic changes are occurring and rapidly warming this pristine land of snow and ice. No one owns Antarctica but it will take global cooperation and collaboration to protect it and ensure the future health of our planet.”

(from **GSCA** on page 7)

\$50,000 (US\$38,922) of in-kind advertising space. She and her team created click-through ads for use on Facebook and Instagram, the latter reaching 1.1 million unique users. E-mails sent to the in-house list achieved open rates of 20–23%. The campaign led to many sold-out shows on weekends. Simons encouraged film distributors to help theaters by providing digital content made specifically for use on social media.

**Thom Benson** spoke about the Year of the Turtle, a 2020 program created by the **Tennessee Aquarium** to highlight the fact that turtles, not pandas or rhinos, are the most endangered vertebrates on Earth. The program promoted **SK Films’ Turtle Odyssey** (2018), a recently Turtle Gallery, a turtle conservation program, and an original TV series for kids. The synergy of tying films to exhibitions is a tried and true method of boosting attendance, and retail promotions with McKee Foods for turtle brownies and Little Debbie for turtle chocolates were icing on the cake.

To make the most of a minuscule market-

ing budget, **Michelle Personette** said that the **Challenger Learning Center** in Tallahassee, FL, arranged cross-promotions with local performing arts organizations for the launch of MacGillivray’s **America’s Musical Journey** (2018). The groups organized a contest to win a Musical Journey Passport Pack that included tickets to several concerts, dance lessons, and VIP access to a local music and arts festival. The center exchanged free advertising in its pre-shows and social media channels for ads in the groups’ program booklets and playbills. A whimsical video of an astronaut dancing produced in-house (with no budget) to promote the contest was very popular and effective. Personette hired an artist to paint images related to the film on the center’s windows, live-streaming the process and creating a time-lapse video as well.

Janetos added that in Fort Lauderdale, FL, the **Museum of Discovery and Science** contacted a local real estate company and offered to put wraps promoting *Superpower Dogs* on the windows of vacant downtown buildings. The company agreed and

the museum got outdoor advertising for three months for only the cost of the material and installation.

When the pandemic hit, Quebec’s **Montreal Science Centre** closed, as did most other museums and science centers. **Lauriane Mourdon** devised a plan not only to stay in touch with existing members, but to increase the center’s audience base. Working with MacGillivray Freeman and Giant Screen Films, the center gave people who signed up for its e-mail newsletter access to stream four full GS films online, one each week for four weeks. The campaign added 13,000 new subscribers at a cost of CAD\$0.57 (US\$0.44) per contact, got 1.6 million impressions on Facebook, and 47,000 views of the films.

The GSCA’s next meeting will be a virtual Film Expo on dates in Spring 2021 to be announced. The organization has not determined whether its fall conference will be virtual or in-person, but it is planning to offer webinars and other online activities throughout the year.

# Bookings: Nov.-Dec. 2020 by Film

## 269 bookings of 98 films in 95 theaters

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close		
A11FSE	Baton Rouge LASM	6/19/20			Edmonton TWS	11/12/20			LastReef	Moscow Kin	10/10/20		
	Copenhagen TBP	10/31/20			Moscow Kin	10/21/20			LBC	Lubbock SS	11/20/20	12/27/20	
	Orlando SC	6/15/20			Saint Augustine	11/20	11/20			Memphis Pink	11/20	12/20	
	Pensacola NAM	9/29/20			Valencia Spn	10/20	12/20		LITAOA	Edmonton TWS	10/20	12/20	
	Saint Louis SC	6/18/20			DS3D	Moscow Kin	10/17/20		LivingSe	Norwalk MA	12/17/20	1/3/21	
	Shreveport	10/20	12/20		Everest	Kapurthala	7/21/20		LOF	McMinnville	7/15/20	11/18/20	
ACGOTS	Corpus Christi Lex	7/23/20			ExpChesa	Galveston	5/23/20		MA	Lehi	7/23/20		
	Pensacola NAM	9/29/20			ExtrWeat	Calgary TS	7/11/20		MAOOB	Edmonton TWS	10/22/20		
Africa	Norwalk MA	11/27/20	12/6/20		FightPil	Dayton	7/26/20		MJTTM	Hutchinson	11/20		
AfricAdv	Katowice CC	10/1/20	9/30/21			McMinnville	7/15/20	11/18/20		Melbourne MV	12/10/20		
	Krakow CC	10/1/20	9/30/21		FOTB	Hastings	10/1/20			Sacramento Imx	11/20		
	Lodz CC	10/1/20	9/30/21			Saint Augustine	10/6/20	11/20		Saint Augustine	10/20	11/20	
	Poznan CC	10/1/20	9/30/21		G3DNW	Katowice CC	10/1/20	9/30/21		Saint Louis SC	11/1/20		
	Warsaw CC	10/1/20	9/30/21			Krakow CC	10/1/20	9/30/21		Pensacola NAM	9/29/20		
	Wroclaw CC	10/1/20	9/30/21			Lodz CC	10/1/20	9/30/21		Hutchinson	11/20		
AGWN	Atlanta FMNH	11/20				Moscow Kin	10/31/20			Hague	7/1/20		
	Edmonton TWS	7/8/20				Poznan CC	10/1/20	9/30/21		New Delhi ICC	10/20		
AmazAdve	Valencia Spn	10/20	12/20			Warsaw CC	10/1/20	9/30/21		Niagara	Niagara Can DCI	7/23/20	
AMJ	Baton Rouge LASM	6/19/20				Wroclaw CC	10/1/20	9/30/21		NPA	Branson	10/20	12/20
	Moscow Kin	10/14/20			GBR3D	Alexandria BA	9/28/20			Cleveland	10/1/20		
	Peoria RM	10/1/20	11/19/20			Chattanooga TA	7/17/20			Dongguan STM	7/20/20		
AMMM	Hangzhou LCSTM	7/22/20				Houston MNS	9/4/20			Hague	7/1/20		
	Orlando SC	6/15/20	3/31/21			Memphis Pink	10/20	12/20		Hartberg	6/1/20		
AncCaves	Chicago MSI	10/20	12/20		GBRF	Norwalk MA	12/17/20	1/3/21		Moscow Kin	10/24/20		
	Galveston	5/23/20				Beijing CFM	10/1/20			Pittsburgh CSC	6/29/20		
	Lucerne STM	9/28/20				Chicago MSI	8/1/20			Raleigh	10/16/20		
	Saint Paul SMM	8/21/20				Cleveland	7/1/20			Rochester MSC	6/27/20		
Angkor	Taichung NMNS	10/1/20	9/30/21			Hague	7/1/20			Ocean3D	Kaohsiung NSTM	10/31/20	11/15/20
AntarcSK	Birmingham AL	12/18/20				Lubbock SS	7/23/20			OOBP	Al Khabar	8/11/20	
	Hague	10/8/20				Regina	7/23/20			Beijing 3D CSTM	9/22/20		
AsterHunt	Fort Lauderdale	12/5/20	12/13/20			Saint Augustine	6/26/20	11/20		Hague	7/1/20		
	Kagoshima MSC	10/20	12/20			Saint Louis SC	6/18/20			Mexicali	10/20	12/20	
	KSC 1	10/20	12/20		GC	Wichita EP	7/1/20			Norwalk MA	12/17/20	1/3/21	
	Regina	10/20	12/20		Gravit3D	Grand Canyon DCI	9/20	12/20		Raleigh	10/16/20		
	Sacramento Imx	10/20	12/20		GWS	Saint Augustine	11/20	11/20		Stockholm	10/1/20		
	Saint Augustine	10/20	11/20			Boston NEA	8/1/20			Branson	7/1/20		
	Saint Louis SC	10/23/20				Galveston	11/20			Ozarks	Calgary TS	7/11/20	
	Salt Lake City Clark	10/20	11/20			Norwalk MA	12/10/12	12/13/20		Pandas	Indianapolis Imx	9/20	12/20
	Salt Lake City Clark	10/10/20	11/23/20		HCBTD	San Simeon DCI	7/21/20				Moscow Kin	10/3/20	
BackWild	Boston NEA	8/1/20			HiddPac	Atlanta FMNH	11/20				Norwalk MA	11/27/20	12/6/20
	Cincinnati MC	11/20				Denver MNS	7/13/20				Raleigh	10/16/20	
	Hampton VASSC	12/18/20				Kaohsiung NSTM	1/1/20	12/31/20		PlanPowe	Tokorozawa	10/20	
	Norwalk MA	11/27/20	12/6/20			Mobile	6/2/20	12/20		Rescue	Valencia Spn	10/20	12/20
	Shanghai STM Dome	10/20	12/20			Peoria RM	7/1/20			RME	McMinnville	7/15/20	11/18/20
	Taichung NMNS	7/1/19				Taichung NMNS	1/1/20	12/31/20			Branson	10/20	12/20
BeauPlan	Indianapolis Imx	9/20	12/20			Toledo IS	11/20/20				Cincinnati MC	11/21/20	
	Moscow Kin	10/4/20			Hubble3D	Edmonton TWS	10/20	12/20			Victoria RBCM	10/20	12/20
Beavers	Norwalk MA	11/27/20	12/6/20			Moscow Kin	10/18/20			SeaLion	Boston NEA	8/1/20	
BeaversDC	Victoria RBCM	10/20	12/20			Saint Augustine	11/20	11/20			Omaha Zoo	11/20	
BFJ	Lucerne STM	9/28/20			HumpbWha	Hangzhou LCSTM	7/22/20				Orlando SC	11/20	
BFTB	Cleveland	7/1/20				Norwalk MA	12/10/20	12/13/20		SeaMonst	Lehi	7/23/20	
	Hastings	7/14/20				Pittsburgh CSC	6/29/20			SeaTurtl	Lucerne STM	9/28/20	
	Lubbock SS	7/23/20				Austin TSHM	9/9/20	12/31/20		SFLIS	Beijing 3D CSTM	9/22/20	
	Salt Lake City Clark	10/15/20	11/23/20			Birmingham AL	12/18/20				Dongguan STM	7/20/20	
	Toronto OP	9/28/20	2/14/21			Denver MNS	7/13/20			Sharks3D	Norwalk MA	12/10/20	12/13/20
BTBW	Moscow Kin	10/25/20				Hampton VASSC	12/18/20			SOB3D	Hartberg	6/1/20	
	Norwalk MA	11/27/20	12/6/20			Houston MNS	9/4/20			SOE	Taipei AM	7/6/20	12/31/20
	Saint Augustine	11/20	11/20			Lubbock SS	11/1/20			SOTU	Chicago MSI	8/1/20	
ConqOTS	Oulu	7/23/20	12/31/20			Lucerne STM	9/28/20				Hutchinson	11/20	
CRA	Norwalk MA	12/17/20	1/3/21			Peoria RM	7/1/20	11/19/20			Salt Lake City Clark	6/15/20	
Cuba	Hague	7/1/20				Regina	7/23/20				Valencia Spn	10/20	12/20
	Hague	10/8/20			IncrPred	Edmonton TWS	10/20	12/20		SpaceNet	Beijing Dome CSTM	9/22/20	
D-Day	Dayton	7/26/20				Mobile	6/2/20			SpaceSta	Moscow Kin	10/11/20	
	Hastings	10/1/20				Moscow Kin	10/7/20			SpacJunk	Dayton	7/26/20	
DinoAliv	Galveston	11/20			ISR	Baton Rouge LASM	10/20	12/20		SupDogs	Branson	11/20	
	Houston MNS	9/4/20			JMCSO	Norwalk MA	12/17/20	1/3/21			Calgary TS	7/11/20	
	Toyohashi	9/19/20	1/29/21			Al Khabar	8/11/20				Charleston CCAS	11/20	
DOA	Fort Lauderdale	12/5/20	12/13/20			Al Khabar	8/11/20				Chattanooga TA	7/17/20	
	Kaohsiung NSTM	10/31/20	11/15/20			Denver MNS	9/11/20	11/5/20			Chicago MSI	8/1/20	
	Lubbock SS	7/23/20				KSC 1	7/6/20				Cincinnati MC	7/17/20	
	Memphis Pink	7/21/20				Orlando SC	11/20				Denver MNS	8/17/20	
	Phoenix ASC	10/20	12/20			Toledo IS	11/20/20				Houston MNS	9/4/20	
	Toyohashi	9/19/20	1/29/21			Valencia Spn	10/20	12/20			Kofu	11/7/20	3/14/21
	Salt Lake City Clark	6/15/20	11/23/20		JTTSP	Beijing CFM	10/1/20				London BFI Ode	10/20	12/20
	Toyohashi	9/19/20	1/29/21			Edmonton TWS	10/20	12/20			Moscow Kin	10/28/20	
Dolphins	Mumbai NSC	11/10/20				Norwalk MA	12/10/12	12/13/20			Raleigh	10/16/20	
	Norwalk MA	12/10/20	12/13/20		L&C	Saint Augustine	6/26/20	11/30/20			Regina	7/23/20	
DreamBig	Charleston CCAS	11/20											

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
TinyGian	Richmond SMV	11/1/20	11/25/20	UnderSea	Hague	7/1/20		WildAfri	Saint Augustine	6/26/20	11/20
	Richmond SMV	12/2/20	12/20/20		Louisville KSC	7/25/20			Salt Lake City Clark	6/15/20	
	Saint Augustine	6/26/20	11/20		Omaha Zoo	6/29/20			Shanghai STM Dome	10/20	12/20
	Shreveport	6/24/20			Stockholm	10/1/20			Taipei AM	1/1/20	12/31/20
	Singapore SC	10/20			Tokyo TSC	10/20			Valencia Spn	10/20	12/20
	Stockholm	10/1/20			Victoria RBCM	10/20	12/20		Charleston CCAS	7/23/20	
	Mexicali	10/20	12/20		Wichita EP	11/1/20			Mobile	11/20	
	Lehi	7/23/20			Saint Augustine	10/6/20	11/20		WOTA	Saint Augustine	11/20
	Trolley	Victoria RBCM	10/20		Shanghai STM 3D	7/21/20			WTP	Mexicali	10/20
	TTT	Houston SCH	11/20		Keeling NMMST	7/1/20			WWDP3D	Valencia Spn	10/20
TurtOdys	Austin TSHM	9/9/20	12/31/20		Copenhagen TBP	10/31/20		Yell	Yellowstone	5/22/20	11/20
	Boston NEA	10/20	12/20		Orlando SC	6/15/20			Yellowstone	12/20	
	Chattanooga TA	7/17/20			Richmond SMV	12/21/20	1/3/21				

## Nov.-Dec. 2020 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	JTM	8/11/20		Grand Canyon DCI	AsterHunt	12/5/20	12/13/20	Mobile	LOF	7/15/20	11/18/20
	JTS	8/11/20			DOA	12/5/20	12/13/20		Rescue	7/15/20	11/18/20
	OOBP	8/11/20			AncCaves	5/23/20			MJTTM	12/10/20	
	GBR3D	9/28/20			DinoAliv	11/20			DOA	7/21/20	
	Atlanta FMNH	AGWN	11/20		ExpChesa	5/23/20			GBR3D	10/20	12/20
	HiddPac	11/20			GWS	11/20			LBC	11/20	12/20
	Austin TSHM	IAW	9/9/20		GC	9/20	12/20		OOBP	10/20	12/20
	TurtOdys	9/9/20	12/31/20		AntarcSK	10/8/20			TinyGian	10/20	12/20
	Baton Rouge LASM	A11FSE	6/19/20		Cuba	7/1/20			WWDP3D	10/20	12/20
	AMJ	6/19/20			Cuba	10/8/20			HiddPac	6/2/20	
Beijing 3D CSTM	ISR	10/20	12/20		GBRF	7/1/20		Mobile	IncrPred	6/2/20	
	OOBP	9/22/20			Mummies	7/1/20			WOTA	11/20	
	SFLIS	9/22/20			NPA	7/1/20			AMJ	10/14/20	
	Beijing CFM	GBRF	10/1/20		OOBP	7/1/20			BeauPlan	10/4/20	
	JTTSP	10/1/20			TurtOdys	7/1/20			BTBW	10/25/20	
	Beijing Dome CSTM	SpaceNex	9/22/20		BackWild	12/18/20			DreamBig	10/21/20	
	Birmingham AL	AntarcSK	12/18/20		IAW	12/18/20			DS3D	10/17/20	
	IAW	12/18/20			AMMM	7/22/20			G3DNW	10/31/20	
	Boston NEA	BackWild	8/1/20		HumpbWha	7/22/20			Hubble3D	10/18/20	
	GWS	8/1/20			NPA	6/11/20			IOLM	10/7/20	
Branson	SeaLion	8/1/20			SOB3D	6/11/20		Mobile	LastReef	10/10/20	
	TurtOdys	10/20	12/20		BFTB	7/14/20			NPA	10/24/20	
	NPA	10/20	12/20		D-Day	10/1/20			Pandas	10/3/20	
	Ozarks	7/1/20			FOTB	10/1/20			SpaceSta	10/11/20	
	RME	10/20	12/20		Hartberg	DinoAliv	9/4/20		SupDogs	10/28/20	
	SupDogs	11/20			GBR3D	9/4/20			Mumbai NSC	Dolphins	11/10/20
	ExtrWeat	7/11/20			IAW	9/4/20			New Delhi ICC	ND	10/20
	Pandas	7/11/20			SupDogs	9/4/20			Niagara Can DCI	Niagara	7/23/20
	SupDogs	7/11/20			Houston SCH	TTS	11/20	Norwalk MA	Africa	11/27/20	12/6/20
	DreamBig	11/20			Hutchinson	MAOOB	11/20		BackWild	11/27/20	12/6/20
Calgary TS	SupDogs	11/20			MounQues	11/20			Beavers	11/27/20	12/6/20
	HiddPac	7/23/20			SOTU	11/20			BTBW	11/27/20	12/6/20
	WildAfri	7/23/20			BeauPlan	9/20	12/20		CRA	12/17/20	1/3/21
	Chattanooga TA	GBR3D	7/17/20		Pandas	9/20	12/20		Dolphins	12/10/20	12/13/20
	SupDogs	7/17/20			AsterHunt	10/20	12/20		GBR3D	12/17/20	1/3/21
	TurtOdys	7/17/20			Kaohsiung NSTM	DOA	10/31/20		GWS	12/10/12	12/13/20
	Chicago MSI	AncCaves	10/20	Cincinnati MC	HiddPac	1/1/20	12/31/20		HumpbWha	12/10/20	12/13/20
	GBRF	8/1/20			Ocean3D	10/31/20	11/15/20		JMCSO	12/17/20	1/3/21
	SOTU	8/1/20			Kagoshima MSC	AsterHunt	10/20		JTTSP	12/10/12	12/13/20
	SupDogs	8/1/20			Kaohsiung NSTM	DOA	10/31/20		LivingSe	12/17/20	1/3/21
	BackWild	11/20			HidPac	1/1/20	12/31/20		OOBP	12/17/20	1/3/21
	RME	11/21/20			G3DNW	10/1/20	9/30/21		Pandas	11/27/20	12/6/20
	SupDogs	7/17/20			UWT3D	7/1/20			Sharks3D	12/10/20	12/13/20
	BFTB	7/1/20			SupDogs	11/7/20	3/14/21		Omaha Zoo	SealLion	11/20
	GBRF	7/1/20			AfricAdv	10/1/20	9/30/21		TurtOdys	6/29/20	
	NPA	10/1/20			G3DNW	10/1/20	9/30/21		A11FSE	6/15/20	
Copenhagen TBP	A11FSE	10/31/20			AsterHunt	10/20	12/20	Orlando SC	AMMM	6/15/20	3/31/21
	Volcanoes	10/31/20			JTS	7/6/20			JTS	11/20	
	ACGOTS	7/23/20			MA	7/23/20			SealLion	11/20	
	D-Day	7/26/20			SealMonst	7/23/20			TurtOdys	6/29/20	
	FightPil	7/26/20			TOTIA	7/23/20			A11FSE	6/15/20	
	SpacJunk	7/26/20			SupDogs	10/20	12/20		AMMM	6/15/20	
	HiddPac	7/13/20			AfricAdv	10/1/20	9/30/21		JTS	11/20	
	IAW	7/13/20			G3DNW	10/1/20	9/30/21		SealLion	11/20	
	JTS	9/11/20	11/5/20		SupDogs	10/20	12/20		Volcanoes	6/15/20	
	SupDogs	8/17/20			Turt3D	7/25/20			ConqOTS	7/23/20	12/31/20
Dongguan STM	NPA	7/20/20			BFTB	7/23/20		Oulu	MOF	9/29/20	
	SFLIS	7/20/20			DOA	7/23/20			AMJ	10/1/20	11/19/20
	Edmonton TWS	AGWN	7/8/20		GBRF	7/23/20			HiddPac	7/1/20	
	DreamBig	11/12/20			IAW	11/1/20			IAW	7/1/20	11/19/20
	Hubble3D	10/20	12/20		LBC	11/20/20	12/27/20		DOA	10/20	12/20
	IncrPred	10/20	12/20		AncCaves	9/28/20			Phoenix ASC	HumpbWha	6/29/20
	JTTSP	10/20	12/20		BFJ	9/28/20			Pittsburgh CSC	NPA	6/29/20
	LITAOA	10/20	12/20		IAW	9/28/20			Poznan CC	AfricAdv	10/1/20
	MAOOB	10/22/20			SeaTurtl	9/28/20			G3DNW	10/1/20	9/30/21
	McMinnville				FightPil	7/15/20	11/18/20		Raleigh	NPA	10/16/20

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Regina	Pandas	10/16/20		Saint Paul SMM Salt Lake City Clark	AsterHunt	10/23/20		Tokyo TSC Toledo IS	TurtOdys	10/20	
	SupDogs	10/16/20			GBRF	6/18/20			HiddPac	11/20/20	
	AsterHunt	10/20	12/20		MJTTM	11/1/20			JTS	11/20/20	
	GBRF	7/23/20			AncCaves	8/21/20			BFTB	9/28/20	2/14/21
	IAW	7/23/20			AsterHunt	10/20	11/20		Toyohashi	DinoAliv	9/19/20
	SupDogs	7/23/20			AsterHunt	10/10/20	11/23/20		DOA	9/19/20	1/29/21
Richmond SMV	SupDogs	11/1/20	11/25/20	San Simeon DCI Shanghai STM 3D Shanghai STM Dome	BFTB	10/15/20	11/23/20	Valencia Spn	AmazAdv	10/20	12/20
	SupDogs	12/2/20	12/20/20		DOA	6/15/20	11/23/20		DreamBig	10/20	12/20
	Volcanoes	12/21/20	1/3/21		SOTU	6/15/20			JTS	10/20	12/20
	NPA	6/27/20			Volcanoes	6/15/20			PlanPowe	10/20	12/20
Sacramento Imx	AsterHunt	10/20	12/20		HCBTD	7/21/20		Victoria RBCM	SOTU	10/20	12/20
	MJTTM	11/20			UnderSea	7/21/20			Volcanoes	10/20	12/20
Saint Augustine	AsterHunt	10/20	11/20	Shreveport	BackWild	10/20	12/20	Victoria RBCM	WWDP3D	10/20	12/20
	BTBW	11/20	11/20		Volcanoes	10/20	12/20		BeaversDC	10/20	12/20
	DreamBig	11/20	11/20		SupDogs	6/24/20			RME	10/20	12/20
	FOTB	10/6/20	11/20		SupDogs	10/20			Trolley	10/20	12/20
	GBRF	6/26/20	11/20		OOBP	10/1/20			TurtOdys	10/20	12/20
	Gravit3D	11/20	11/20		SupDogs	10/1/20			Warsaw CC	AfricAdv	10/1/20
	Hubble3D	11/20	11/20		TurtOdys	10/1/20			G3DNW	10/1/20	9/30/21
	L&C	6/26/20	11/30/20		Angkor	10/1/20	9/30/21		Wichita EP	GBRF	7/1/20
	MJTTM	10/20	11/20		BackWild	7/1/19			Wroclaw CC	TurtOdys	11/1/20
	SupDogs	6/26/20	11/20		HiddPac	1/1/20	12/31/20		AfricAdv	AfricAdv	10/1/20
Saint Louis SC	UnderSea	10/6/20	11/20	Taichung NMNS	Taipei AM	SOE	7/6/20	Yellowstone	G3DNW	10/1/20	9/30/21
	Volcanoes	6/26/20	11/20		Volcanoes	1/1/20	12/31/20		Yell	Yell	5/22/20
	WTP	11/20	11/20		PlanPowe	10/20			Yellowstone	Yell	12/20
	A11FSE	6/18/20									

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
A11FSE	Apollo 11: First Steps Edition	2019	MFF	NPA	National Parks Adventure	2016	3D
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D	Ocean3D	Ocean 3D	2016	3D
Africa	Africa: the Serengeti	1994	K2	OOBP	Oceans: Our Blue Planet	2018	3D
AfricAdv	African Adventure 3D	2007	3D	Ozarks	Ozarks: Legacy and Legend	1993	IMAX
AGWN	Australia's Great Wild North	2018	K2	Pandas	Pandas	2018	3D
AmazAdv	Amazon Adventure	2017	3D	PlanPowe	Planet Power	2018	3D
AMJ	America's Musical Journey	2018	MFF	Rescue	Rescue 3D	2011	K2
AMMM	Amazing Mighty Micro Monsters 3D	2016	nWP	RME	Rocky Mountain Express	2011	SLC
AncCaves	Ancient Caves	2020	MFF	SeaLion	Sea Lions: Life by a Whisker	2020	3D
Angkor	Angkor: Lost Empire of Cambodia	2020	K2	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	CPD
AntarcSK	Antarctica	2020	SKF	SeaTurtl	Sea Turtles 3D	2019	3DED
AsterHunt	Asteroid Hunters	2020	IMAX	SFLIS	Search for Life In Space, The	2016	3D
BackWild	Backyard Wilderness	2018	SKF	Sharks3D	Sharks 3D	2004	K2
BeauPlan	Beautiful Planet, A	2016	IMAX	SOB3D	Son of Bigfoot 3D, The	2018	nWP
Beavers	Beavers	1988	SLC	SOE	Story of Earth, The	2018	DMD
BeaversDC	Beavers: The Director's Cut	2019	SLC	SOTU	Secrets of the Universe	2019	K2
BFJ	Bigfoot Junior 3D	2020	nWP	SpaceNex	Space Next 3D	2015	B&D
BFTB	Back From the Brink	2019	CPD	SpaceSta	Space Station	2002	IMAX
BTBW	Born to Be Wild	2011	IMAX	SpacJunk	Space Junk	2012	K2
ConqOTS	Conquest of the Skies	2017	nWP	SupDogs	Superpower Dogs	2019	IMAX
CRA	Coral Reef Adventure	2003	MFF	TinyGian	Tiny Giants 3D	2014	GSF
Cuba	Cuba	2019	GSF	TOTIA	Titans of the Ice Age	2013	GSF
D-Day	D-Day: Normandy 1944	2014	K2	Trolley	Trolley, The	2018	SLC
DinoAliv	Dinosaurs Alive	2007	GSF	TTS	Touch the Stars	2019	B&D
DOA	Dinosaurs of Antarctica	2020	GSF	TurtOdys	Turtle Odyssey	2018	SKF
Dolphins	Dolphins	2000	MFF	UnderSea	Under The Sea 3D	2009	IMAX
DreamBig	Dream Big: Engineering Our World	2017	MFF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	K2
DS3D	Deep Sea 3D	2006	IMAX	Volcanoes	Volcanoes: The Fires of Creation	2018	SKF
Everest	Everest	1998	MFF	WildAfri	Wild Africa 3D	2015	GSF
ExpChesa	Expedition Chesapeake	2019	B&D	WOTA	Wonders of the Arctic	2014	GSF
ExtrWeat	Extreme Weather	2016	CPD	WTP	We the People	2013	ISP
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WWDP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	GSF
FOTB	Flight of the Butterflies	2012	SKF	Yell	Yellowstone	1994	GSF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	nWP				
GBR3D	Great Barrier Reef	2018	MFF				
GBRF	Great Bear Rainforest	2019	MFF				
GC	Grand Canyon: The Hidden Secrets	1985	DCI				
Gravit3D	Gravity 3D		3D				
GWS	Great White Shark	2013	GSF				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HiddPac	Hidden Pacific	2019	GSF				
Hubble3D	Hubble 3D	2010	IMAX				
HumpbWha	Humpback Whales	2015	MFF				
IAW	Into America's Wild	2020	MFF				
IncrPred	Incredible Predators	2016	GSF				
IOLM	Island of Lemurs: Madagascar	2014	IMAX				
ISR	In Saturn's Rings	2018	B&D				
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	K2				
JTM	Journey to Mecca	2009	CPD				
JTS	Journey to Space	2015	K2				
JTTS	Journey to the South Pacific	2013	MFF				
L&C	Lewis & Clark: Great Journey West	2002	CPD				
LastReef	Last Reef, The	2012	GSF				
LBC	Light Before Christmas, The	2008	K2				
LITAOA	Living in the Age of Airplanes	2015	CPD				
LivingSe	Living Sea, The	1995	MFF				
LOF	Legends of Flight	2010	K2				
MA	Museum Alive 3D	2016	nWP				
MAOAB	Mountain Adventure: Out of Bounds	2019	3D				
MJTTM	Michael Jordan To the Max	2000	GSF				
MOF	Magic of Flight, The	1997	MFF				
MounQues	Mountain Quest	2018	K2				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	DCI				

Nov.-Dec. 2020 Bookings Count			
#	Film	#	Film
19	SupDogs	3	GWS
10	TurtOdys	3	Hubble3D
9	AsterHunt	3	HumpbWha
9	GBRF	3	JTTSP
9	IAW	3	RME
8	NPA	3	SeaLion
7	DOA	2	ACGOTS
7	G3DNW	2	CRA
7	JTS	2	DS3D
7	HiddPac	1	Everest
7	OOPB	1	ExpChesa
6	A11FSE	2	BeauPlan
6	CubA	1	ExtrWeat
6	LBC	1	GC
6	AfricAdv	2	Gravit3D
6	BackWild	1	HCBTD
6	Dolphins	1	SpaceSta
6	FightPil	1	IOLM
6	JTS	2	SpacJunk
5	BFTB	1	ISR
5	DreamBig	2	TinyGian
5	GBR3D	1	JMCSO
5	Pandas	1	TOTIA
4	AncCaves	2	PlanPowe
4	MJTTM	2	SpaceNex
4	SOTU	2	LastReef
3	AMJ	2	UWT3D
3	BTBW	1	WildAfri
2	Yell	1	LivingSe
2	Yell	1	WOTA
1	DinoAliv	1	WTP

# SHORTS

## Copenhagen goes E&S fulldome

The [Planetarium](#) in Copenhagen, Denmark, has removed its 31-year-old IMAX 15/70 film projector and installed an [Evans & Sutherland](#) Digistar 6 fulldome system. The new system uses eight [Christie](#) 4K laser projectors to project an 8K image on the 240-seat theater's 75-foot (23-meter) dome at 8 foot-Lamberts, an unusually high light level for a dome.

The system can play giant-screen films and has real-time visualization software that can display scientific content such as astronomical sky surveys, detailed Earth terrain, and more. It also allows the user to "input video from an HDMI or DisplayPort source directly into Digistar and have it warped properly for viewing," according to an E&S spokesperson. During the installation the theater's audio and LED lighting systems were also updated.

Opened as the Tycho Brahe Planetarium in 1989, the facility was originally equipped with a [Zeiss](#) Model VI optomechanical planetarium instrument, along with its IMAX GT film projector.

## Two new high-res cameras

Two new high-resolution cameras have been announced that promise to provide improved image quality for GS films while simplifying the filmmaking process for producers. Interestingly, both were developed by Australian companies.

[Achtel Pty. Ltd.](#) has finished the 9x7 camera we reported as being nearly complete in the April 2020 issue. It features a 9.3K x 7K, 65 megapixel sensor with a native 1.33:1 aspect ratio, ideal for GS shooting. It has a dynamic range of 14 stops at 65 MP (16 stops averaged), global shutter, wide color gamut, low noise, and can shoot at up to 70 fps. Images are output in uncompressed RAW format and captured at speeds up to 10 GB per second on a custom recording module.

The camera and recorder are quite small: 3.15x3.15x2.76 inches (80x80x70 mm) and 5.35x6.53x2.6 inches (136x166x66 mm), respectively making them simple to use on drones and underwater. The camera head can be placed up to 66 feet (20 meters) away from the rest

of the unit, connected by a fiber-optic cable. Available lens mounts include LPL, PL, Nikon F, Canon EF, and Leica M, as well as underwater Nikonos and Nikonos RS.

Inventor and company principal, [Pawel Achtel](#) reports that one of the main challenges in shooting with the 9x7 is finding lenses that are sharp enough for its high resolution. "We're constantly testing all the best lenses on the market today and are finding that only a few select lenses maintain the maximum quality attainable with this camera."



Blackmagic Ursa Mini Pro 12

The Blackmagic Ursa Mini Pro 12 from [Blackmagic Design](#) uses a 12.3K x 6.5K sensor, 80 megapixels at the standard 1.9:1 digital cinema aspect ratio. It has a dynamic range of 14 stops, and can shoot up to 60 fps at 12K resolution, 120 fps at 8K, and 240 fps at 4K. The Blackmagic RAW codec allows footage to be recorded to two CFast or UHS-II cards simultaneously. The camera accepts PL, EF and F lens mounts.

The camera is currently being used by Australian director [Stephen Amezdroz](#) for his GS film *Koala*, shooting in Apollo Bay and Cape Otway in Victoria, Australia. He told [IF.com.au](#) that "Blackmagic have really been astute in developing this camera and have clearly done their research." *Koala* will be distributed by [MacGillivray Freeman Films](#) in 2022.

## GSCA's new board, officers

The [Giant Screen Cinema Association](#) has announced the results of the elections to its board, and the board's subsequent election of offices. Effective January 1, 2021, the following people will serve two-year terms, except where noted.

Chair: [Alan Nursall](#), [TELUS World of Science, Edmonton](#)

Vice chair: [Patty Collins](#), [MacGillivray Freeman Films](#)

Secretary: [Christian Fry](#), [CVF Productions](#)

Jonathan Bird, [Oceanic Research Group](#)

Caroline Borgudd, [Cosmonova, Swedish Museum of Natural History](#)

Paul Fraser, [Blaze Cineworks](#)

Rick Gordon, [RPG Productions](#)

Amber Hawtin, [SK Films](#)

Patricia Keighley, [Imax Corporation](#)

Julie La Roche, [Montreal Science Centre](#)

Gina Lee, [California Science Center](#) (one-year term)

Tyler Mifflin, [SK Films](#) (one-year term)

Richard Morrison, [IMAX Theatre Melbourne](#) (one-year term)

These newly elected directors will join the following board members, who have one more year on their board term:

Treasurer: [Michael Daut](#), [Michael Daut Productions](#)

Phillip Crabtree, [National Naval Aviation Museum](#)

Taran Davies, [Cosmic Picture](#)

Brian Eimer, [Images In Sound](#)

Heather Farnworth, [Ontario Science Centre](#)

Don Kempf, [D3D Cinema](#)

Meghan MacGillivray, [MacGillivray Freeman Films](#)

Antonietta Monteleone, [Cosmic Picture](#)

The following board members completed their terms in 2020:

Mary Jane Dodge, [MacGillivray Freeman Films](#)

Joanie Vandenberg Philipp, [Flying Fish Productions](#), formerly of [Discovery Place](#)

Tina Ratterman, [BIG & Digital](#)

Phil Streather, [Principal Large Format](#)

Three directors resigned from their service due to changes in circumstances, and were replaced by the directors above elected for one-year terms.

Deborah Barnhart, formerly of the [U.S. Space and Rocket Center](#)

Michelle Duncan, [Legoland Discovery Center](#), formerly of [The Tech Interactive](#)

Don Walker, formerly of the [Tennessee Aquarium](#)